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LITERATURE AND PRINT CULTURE, 1780–1840



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Aims and Scope: Formerly *Cardiff Corvey: Reading the Romantic Text* (1997–2005), *Romantic Textualities: Literature and Print Culture, 1780–1840* is an online journal that is committed to foregrounding innovative Romantic-studies research into bibliography, book history, intertextuality and textual studies. To this end, we publish material in a number of formats: among them, peer-reviewed articles, reports on individual/group research projects, bibliographical checklists and biographical profiles of overlooked Romantic writers. *Romantic Textualities* also carries reviews of books that reflect the growing academic interest in the fields of book history, print culture, intertextuality and cultural materialism, as they relate to Romantic studies.

Burns' for a twenty-first-century audience, situating Burns within a complex frame of national and international historical forces and ideas. 

NOTES

1. T. M. Devine, *The Scottish Nation: 1700–2000* (London: Penguin, 1999), p. 134.

Sarah Sharp

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Devoney Looser, *The Making of Jane Austen* (Baltimore: Johns Hopkins University Press, 2017), 291pp. ISBN 978-1-4214-2282-4; £22 (hb).

A CELEBRATED SPIRITUAL MEDIUM known as the 'human telephone to the spirit world' is not the sort of character one anticipates being discussed in a book about Jane Austen. Neither is a mid-nineteenth century anti-suffrage Welsh MP who turns out to be a poor literary critic. Nor Harpo Marx, for that matter. But they are all here, among a cast of other extraordinary characters and situations, in Devoney Looser's equally remarkable book, *The Making of Jane Austen*.

The medium in question was Leonora Piper who was asked in 1892 to communicate with George Pellow, the author of *Jane Austen's Novels*, the first dissertation written about the novelist, published in 1883. Pellow—who was something of a prodigy by all accounts, and died at the age of thirty-two in mysterious circumstances—had told his close friend, the parapsychologist Dr Richard Hodgson, that if he died before him, he would try to speak to him from beyond the grave. Hodgson, and eventually various other professors from Harvard, went to see Piper regularly and were convinced that through Piper's 'automatic writing' Pellow had made contact with them. The evidence? Piper's written references to Jane Austen. As Looser goes on to observe: 'the world of academia and the world of popular culture for Jane Austen were sometimes not so very far apart in the late nineteenth century' (p. 186).


Indeed, this tension between academia and popular culture is evident and dissected throughout Looser's extensively researched book, which can be characterised by its exceptional clarity, humour and insight. Looser, in choosing to focus on the 'little-known or unknown individuals' (p. 12) and their impact on the 'making of Jane Austen', as opposed to the 'elite caretakers of her image' (what John Lennon would sardonically call the 'experts, textperts') and their 'hyperfocus on words' (p. 11), has created a fascinating epistemological intervention in Austen studies. Like Shakespeare, to whom, as Looser points out, she is

often compared, Austen generates and continues to generate meaning outside of the period in which she was writing. As each successive chapter powerfully demonstrates, these meanings, and Austen's position in our culture today, has very little to do with academia and, instead, can be attributed to many women and men who, through their own creativity and intelligence, utilised Austen's words for their own artistic and political purposes.

Take, for example, Rosina Filippi, Austen's first dramatist, whose abridged duologues from Austen's novels 'emphasized—and celebrated—female domestic protest' (p. 79); or Cecily Hamilton, who, along with Edith Craig, featured Austen in her hugely popular suffrage play *A Pageant of Great Women* (1909)—'an indoor political extravaganza' (p. 169). Then there is the fascinating story of theatre director Eva Le Gallienne, her lover (the actress Josephine Hutchinson) and the staging of the play *Dear Jane* in the early 1930s, where Hutchinson played Jane and Gallienne her sister Cassandra. This is not, of course, to say that Austen has always be used for radical purposes—as Looser writes, 'Jane Austen has been and remains a figure at the vanguard of reinforcing tradition *and* social change' (p. 3)—but it does indicate that if we scratch beneath the surface of the familiar Austen narrative (that, for instance, Austen and pop culture only existed post-1995 with the BBC's adaptation of *Pride and Prejudice*), then we begin to reveal the cultural, political and social circumstances of how 'Jane Austen' was invented in all her nuance, complexity and richness.

Nowhere do these concepts intersect more rewardingly than in Looser's chapter on Austen's illustrators and book illustration. The chapter begins with a discussion on the first English illustrator to work on Austen's novels, Ferdinand Pickering, who was commissioned by the publisher Richard Bentley to produce ten illustrations for Austen's six novels in the early 1830s. Pickering is another one of those characters in the book who led an unconventional life: after his work for Bentley he won a 'life studentship' at the Royal Academy, where he remained for years and became a target for students' jokes. Nevertheless, his Austen illustrations would go on to have significant impact on the way readers understood the novelist's works until the late Victorian period, when the market became saturated with illustrated editions of Austen. By identifying illustration, which has historically always been neglected as a field of study, as an important area for the critical analysis of Austen, Looser has opened up the potential for exciting new research. As she writes in an endnote, 'only a dozen essays—some very brief—on Austen and book illustration make up what we've had to go on to make sense of the subject' (p. 239). Moreover, Looser's own research into the subject is revelatory. First, she has correctly identified that it was Ferdinand and not *George* Pickering who had illustrated these novels, whereas previous scholarship had attributed them to George, a landscape painter in the period. Second, Looser's close readings of the illustrations provide us with a deep understanding of how Austen's mid-nineteenth-century audience may have read (or misread) the novels. By emphasising particular scenes, incidents

and characters, Austen's illustrators necessarily neglect other ones, influencing a reader's response in the process.

The Making of Jane Austen is not just a book for Janites, however; it is, and will become, a key study for anyone interested in undertaking research that explores the interplay between texts and how they generate meaning across different time periods and genres. Furthermore, by paying attention to those areas and people that have not traditionally been part of the 'Austen narrative', Looser shows us how to produce successfully research that is engaging, exciting and important. As she warns: 'It's incredibly important that we not keep intoning the limiting stories about Austen, her fiction, and her cultural legacy' and 'I worry about our ability to see her beyond the established critical voices and author-celebrities that we've so long cited and repeated' (p. 221). These statements could apply to any author and the way we study their work, which is often, reductively, stuck in the period in which that author was writing. The Shakespeare scholar Terence Hawkes once wrote that 'Shakespeare doesn't mean, we mean by Shakespeare'. On the basis of Looser's superb book, the same could be said about Jane Austen. 

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Maximiliaan van Woudenberg, *Coleridge and Cosmopolitan Intellectualism 1794–1804: The Legacy of Göttingen University* (Abingdon and New York: Routledge, 2017), xvii + 340pp. ISBN 978-1-4724-7238-0; £110 (hb). Philip Aherne, *The Coleridge Legacy: Samuel Taylor Coleridge's Intellectual Legacy in Britain and America, 1834–1934* (London: Palgrave Macmillan, 2018), xiv + 307pp. ISBN 978-3-3199-5857-6; £64.99 (hb).

'WOULD THAT THE CRITERION OF A SCHOLAR'S UTILITY were the number and moral values of the truths, which he has been the means of throwing into the general circulation', Samuel Taylor Coleridge exclaimed in 1817. He dreamed of an intellectual climate in which an academic's worth was measured not by the number of words they committed to print, but rather by 'the number and value of the minds, whom by his conversation or letters, he has excited into activity, and supplied with the germs of their after-growth!' (quoted in Aherne, p. 279). Coleridge has had to wait a long time to be rescued from charges of indolence and unproductivity, but Maximiliaan van Woudenberg and Philip Aherne attempt to do precisely that. Both studies are intellectual histories whose starting

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Angela Aliff is an independent researcher with interests in epistemology, English reformist writing, women's writing and the digital humanities. Her doctoral thesis finds that early modern women writers justify their ideological authority using the instability in epistemic shifts within religious belief and practice. Formerly a Livingstone Online research assistant with contributions to design and user experience, Angela is now a commercial project manager and mother of an endlessly curious toddler.

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Johnny Cammish is a PhD Student and Research Associate at the University of Nottingham, working on the concept of 'Literary Philanthropy' in the Romantic Period. He works on the philanthropic efforts of Joanna Baillie, James Montgomery, Elizabeth Heyrick and Henry Kirke White, particularly in relation to charitable collections of poetry, works lobbying for the abolition of slavery and chimney sweep reform, and posthumous editing of work in order to preserve legacies.

Carmen Casaliggi is Reader in English at Cardiff Metropolitan University. Her research interests include Romantic literature and art, the relationship between British and European Romanticism, and Romantic sociability culture. She has published widely on the long nineteenth century and her books include: *Ruskin in Perspective: Contemporary Essays* (Cambridge Scholars, 2007) and *Legacies of Romanticism: Literature, Culture, Aesthetics* (Routledge, 2012), both co-edited with Paul March-Russell; and *Romanticism: A Literary and Cultural History* (Routledge, 2016), with Porscha Fermanis). She is currently working on a new book-length study entitled *Romantic Networks in Europe: Transnational Encounters, 1786–1850* for EUP and she is guest editor for a special issue on 'Housing Romanticism' for the *European Romantic Review*. She was a Visiting Fellow in the Arts and Humanities Institute at the National University of Ireland, Maynooth (2019–20) and is recipient of a fully funded Visiting

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Daniel Cook is Head of English and Associate Director of the Centre for Scottish Culture at the University of Dundee. He has published widely on eighteenth- and nineteenth-century British and Irish literature, from Pope to Wordsworth. Recent books include *Reading Swift's Poetry* (2020) and *The Afterlives of Eighteenth-Century Fiction* (2015), both published by CUP.

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Colette Davies is an AHRC M4C PhD candidate at the University of Nottingham. Her research explores novels published by the Minerva Press written by a range of neglected professional women writers. These works shed light on how women writers responded to an era of transformation in the literary marketplace and to a socially turbulent context through their works of fiction. Colette is one of two Postgraduate Representatives for the British Association for Romantic Studies and co-organised the BARS 2019 International Conference, 'Romantic Facts and Fantasies' and the BARS 2020 ECR/PGR Conference, 'Romantic Futurities'. She is a co-contributor for the 'Romantic Novel' section of the *Year's Work in English Studies* and has published blogs with *Romantic Textualities* and the British Association for Romantic Studies.

JoEllen DeLucia is Professor of English at Central Michigan University and the author of *A Feminine Enlightenment: British Women Writers and the Philosophy of Progress, 1759–1820* (EUP, 2015). Recently, she co-edited an essay collection with Juliet Shields entitled *Migration and Modernities: the State of Being Stateless, 1750–1850* (EUP, 2019). Portions of her current research project on George Robinson's media network and Romantic-era literature have appeared in *European Romantic Review* and Jennie Batchelor and Manushag Powell's *Women's Magazines and Print Culture 1690–1820s: The Long Eighteenth Century* (2018).

Michael Falk is Lecturer in Eighteenth-Century Studies at the University of Kent, and an Adjunct Fellow in Digital Humanities at Western Sydney University. His key interests include digital methods, the global aspects of Romanticism and the Enlightenment, and the literary history of the self. He has published on Maria Edgeworth, Charlotte Smith, John Clare and Charles Harpur; co-edits the Romantic Poetry section of *Year's Work in English Studies*; and has work forthcoming on the problem of Artificial Stupidity and on eighteenth-century Swiss book history. He is a keen digital humanities educator, and has run workshops on coding and other skills across the UK and Australia. He is currently at work on his monograph, *Frankenstein's Siblings*, a digital study of contingent selfhood in Romantic literature.

Peter Garside taught English Literature for more than thirty years at Cardiff University, where he became founding Director of the Centre for Editorial and Intertextual Research. Subsequently, he was appointed Professor of Bibliography and Textual Studies at the University of Edinburgh. He served on the Boards of the Edinburgh Edition of the Waverley Novels and the Stirling/South Carolina Collected Edition of the Works of James Hogg, and has produced three volumes apiece for each of these scholarly editions. He was one of the general editors of the bibliographical survey *The English Novel, 1770–1829*, 2 vols (OUP, 2000), and directed the AHRC-funded *British Fiction, 1800–1829* database (2004). More recently, he has co-edited *English and British Fiction 1750–1820* (2015), Volume 2 of the Oxford History of the Novel in English; and forthcoming publications include an edition of Scott's *Shorter Poems*, along with Gillian Hughes, for the Edinburgh Edition of Walter Scott's Poetry.

Michael John Goodman is a postdoctoral researcher based at Cardiff University's Centre of Editorial and Intertextual Research. He is the director of the *Victorian Illustrated Shakespeare Archive*, an online open-access resource that contains over 3000 illustrations taken from Victorian editions of Shakespeare's plays. He is currently writing his first monograph, *Shakespeare in Bits and Bytes*, which explores how the digital can help students and the general public engage meaningfully with the humanities.

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Amy Milka is a researcher in eighteenth-century history, literature and culture at the University of Adelaide. She is the author of several articles on law and emotions, including: (with David Lemmings) 'Narratives of Feeling and

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Christina Morin lectures in English literature at the University of Limerick, where she is also course director of the MA in Global Irish Studies. She is the author of *The Gothic Novel in Ireland, c. 1760–1829* (MUP, 2018), which won the prestigious Robert Rhodes prize in 2019, and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (MUP, 2011). She has also edited, with Marguérite Corporaal, *Traveling Irishness in the Long Nineteenth Century* (2017) and, with Niall Gillespie, *Irish Gothics: Genres, Forms, Modes and Traditions* (2014), both published by Palgrave Macmillan. Current projects include a monograph on Irish writers and the Minerva Press and a 200th anniversary celebration of the publication of *Melmoth the Wanderer* (1820) in collaboration with Marsh's Library, Dublin.

Elizabeth Neiman is an Associate Professor of English and also Women's, Gender and Sexuality Studies at the University of Maine. Her monograph, *Minerva's Gothics: The Politics and Poetics of Romantic Exchange, 1780–1820* (UWP, 2019) shows that popular literary conventions connect now canonical male poets to their lesser-known female colleagues, drawing them into a dynamic if unequal set of exchanges that influences all of their work. A second book project explores what Minerva and other popular women's novels reveal when read for glimpses of the personal. Deathbed scenes are a convention in women's Romantic-era novels, but does this make the heroine's expression of grief impersonal, generic—her lamentations the language of cliché? Neiman is also currently writing a memoir that explores grief, love and loss, though from the distance of sister.

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Sarah Sharp is a lecturer in Scottish Literature at the University of Aberdeen and Deputy Director of Aberdeen's Research Institute for Irish and Scottish Studies. Her work focuses on the relationship between death and ideas of nation in nineteenth-century Scottish writing

David Snowdon completed his PhD at Newcastle University in 2008. He was Associate Lecturer at the University of Sunderland where he primarily taught on Victorian Literature. He has had academic articles published in journals such as *Romanticism on the Net*, *The Historian* and *wordsworth.org.uk*. His first book, *Writing the Prizefight: Pierce Egan's 'Boxiana' World* (2013), was

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